

Use this sheet for the last 3 north aisle windows. Healing, November 1, 1962
Eucharist, December 1, 1962.
Great Commission, Dec. 25, 1962.

Supp'd note: Bale Wds of similar size & shape - \$2100 ea 1/22/59 or 2200? 1961

Place **Tulsa, Oklahoma.**

No 3904

Building **Saint John's Episcopal Church, 41st S. at Atlanta Avenue.**

Date of Completion **1/22/61**

Persons Interested **Healing, Donor. Mrs. Lester Sharp.**

Price: **\$2100 ea (\$87.58) 1/22/61**

Eucharist: donor: **Mrs. Elda Beach.**

\$2200 ea (\$91.66) 5/12/61

Great Commission: Donor: **Mrs. Monica Vogel.**

The Reverend John H. Vruwink.

Minister **The Rev. C. Clyde Hoggard.**

Denomination **Episcopal. 381.49**

Architect

Vents in place - see O.E.S. measurements - note the lock fixture at the bottom.

Position in Church **Aisle Windows 3**

Height from floor

Protection Glass

Groove Rabbet

Metal Stone Wood

All have clear light, except Nativity, which is somewhat shaded by building wing.

Exposure **North: 1 (Chancel is East).** Footage **24' each.**

See note about south to be a shade lighter than side chancel; and north lighter than south.

Inscription **No memorial inscriptions, but brief explanatory words.**

GR T COMMISSION: "Joseph C. Vogel 1910 - 1961" 4/9/61 BE SURE INSCRIPTIONS ARE SAME

HEALING WD. "James Lester Sharp 1904-1959." Also include the text: TYPE AS FIRST WD.

"That we may evermore dwell in him, and he in us". (Out of context from the Priest's

Supp. Episcopal Book of Common Prayer).

About April 11, 1961.

Design wanted **soon as possible.**

Staging

Templates

Blueprints

General Information These nave windows are to be devoted to: The other six Sacraments (Baptism being used in the Baptistry windows): Holy Confirmation; Holy Communion; Holy Marriage; Holy Orders; Holy Unction and Holy Penance. The remaining two aisle windows would emphasize Our Lord's divine commission to His Church; and the Apostolic Faith and Practice in the light of that Divine Commission; and the other should represent our Church's teaching that all forms of honorable work all vocations are ways for expressing ones Christian faith. (Elsewhere in the workers window Dr. Hoggard mentioned might be implications of oil, which is the principal local industry, and needlecraft, as the ladies of the Parish furnish much of the vestments. The last aisle window related to the implications of the Offertory. He spoke of a book by Father Hebert, an Englishman.)

NOTE: Designs wanted for two windows first; The Sacrament of Holy Communion; and the window devoted to the range and richness of man's responsibility for making his offerings to God.

"The Lord's Day at the beginning of each week claims all the other days and their occupations for God's glory". A.G. Hebert, in "Liturgy and Society", published 1942, by Farber and Farber, Ltd., 24 Russell Square, London.

Holy Unction
 Holy Penance
 Holy Orders
 Divine Commission
 Honorable Work

Holy Marriage
 Holy Communion
 Holy Confirmation.

Baptistry

Baptism

*Original of Christ
 Philip baptizes Andrew
 Modern Baptism*

Rose

Make designs first for north aisle window, farthest from chancel. - Honorable Work with Christ in the Carpenter Shop as the dominant theme; with incidental enrichments of the following:
 Old Testament:

- Noah building the Ark.
- Ruth Gleaning
- Building the Temple
- Drilling for oil
- Cattle raising
- Lumber
- Agriculture
- Needlecraft of ladies of the Parish

Typical aisle window - ... the one devoted to honorable work. The young Christ at work in the carpenter shop is the dominant figure. Below are symbols of work from the Old Testament, - Ruth gleaning in the fields of Boaz, and Noah building the Ark.

Through the border are figures with local implications, - a lady practicing needlecraft, a cattleman, a farmer, and an oil worker. At the top are people on their way to church to give thanks and to pray for the success and sanctity of their labors, symbolized by the Angels of Praise and Prayer in the lower part of the border. Growing vine forms through this border suggest the significant words of Our Lord, - "I am the vine, ye are the branches".

The text is suggested at the base, - "Six days shalt thou labor...the seventh day is the Sabbath."

the window for which a sketch has been made

*"Honorable Work"
 asked for picture of
 church outside
 the window*

*see sketch
 see changes
 below*

Mr. Born writes, Aug. 10, 1961 -

On the other windows, the basic over-all theme is important. On the south side, the emphasis will be on the humanity of Jesus, the growing of Jesus, His natural development. On the north side, the theme will be the authority of Jesus as teacher, healer, priest and Lord. In light of this over-all theme, we have several suggestions.

Second window, the Epiphany window - gorgeous, except we feel Our Lord should be in the arms of Mary, being offered to Simeon. This would again emphasize His real, human nature in His babyhood.

#454/
Third window, again emphasizing His normal human growth and development, we recommend that Our Lord be seated in a receptive, learning posture, and the text to read: "Sitting in the midst of the doctors, both hearing them and asking them questions." Also, the medallion on the top might be changed to Our Lord playing. The artist would have to use his knowledge of biblical times and imagination to get this over.

#4546
The fourth window, we felt did not have the same wonderful circular movement that the others have. By having Him bending forward and reaching out with both hands toward the disciples, this could be accomplished. Again, we don't want the finger pointing upward until we hit the authority windows on the north side.

The north windows seem to be beautiful and adequate in every respect. The circular movement is preserved. The authority of Christ is evident. Our only suggestion is that in the healing window, one of the medallions at the top represent Our Lord healing the blind man, as recorded in St. John, Chapter 9, and touching him. The full text: "He spat on the ground and made clay of the spittle and anointed the eyes of the blind man with the clay." Of course, we do not want this text recorded. The text appearing is fine, but what we would like to have is Our Lord touching and anointing, for teaching purposes. All the other windows are perfectly satisfactory as they are, as far as we are concerned.

3904

Balcony, same
size as aisles

Entry

Balcony, same
size as aisles.

Narthex

Modern Baptism,
Radiant young boy,
(hands)
Baptism by John

Baptistry

Blessing Children

Calling of Apostles,
Christ & Apostles, all
as young men.)
Fig Tree, Calling of
Nathanael, secondary.

Christ in Temple with
Doctors.
(secondary, Carpenter
Shop.)

Presentation
(Epiphany, secondary)
(Kings, distinct races)

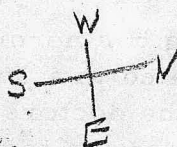
Nativity
(Shepherds)

Teaching-Preaching
Sermon on Mount
(Parable)

Healing Window,
The Demoniac.
(Put in the father).

Eucharistic window.
Last Supper.
Loaves & Fishes, secondary.

Great Commission "Go Ye, etc"
(secondary, implications of
Pentecost.



#4531
ordered

#4485
IN

choir

IN

March, 1961

The present plan is to start with the Nativity, with the Shepherds and other secondary motifs in the first window from the chancel on the south.
The Prophecy, ISAIAH + Jeremiah, Annunciation

The second window, the Presentation, with Epiphany as a secondary, showing the Kings as different distinct races.

Next, Christ in the Temple, with the Doctors; with the Carpenter Shop as one of the secondaries.

Fourth, the Calling of the Apostles, with Christ and the Apostles, all as young men. Probably the Fig Tree - the Calling of Nathanael as one of the secondaries.

Then, in the Baptistry, Christ Blessing Children, the Baptism by John in the center, and third, a symbol of Modern Baptism, with a radiant young boy and hands above. A youth about 16, somewhat modern clothes, white, radiant, verile, suggesting the virtues of Confirmation, with hands above in blessing, and rays, something like the idea of the Hand of God from the clouds.

Then, crossing to the first aisle window on the north, the Teaching and Preaching window, with the Sermon on the Mount, and symbols of Parables as secondary.

Next, the Healing window, probably the Demoniac, putting in the father.

Next, a Eucharistic window, with the Last Supper, loaves and fishes secondary;

and finally, the Great Commission, "Go Ye, etc", probably with implications of Pentecost as the secondary (although we have this in the chancel window).

With each one there should be brief explanatory words, perhaps just words. ^{1 the coast.}

See original Baptistry window sketch - perhaps use the left-hand panel as is.

No memorial inscriptions in the glass.

The aisle windows should have a rather free, not too uniform arrangement through this series. Considerable variety of arrangement.

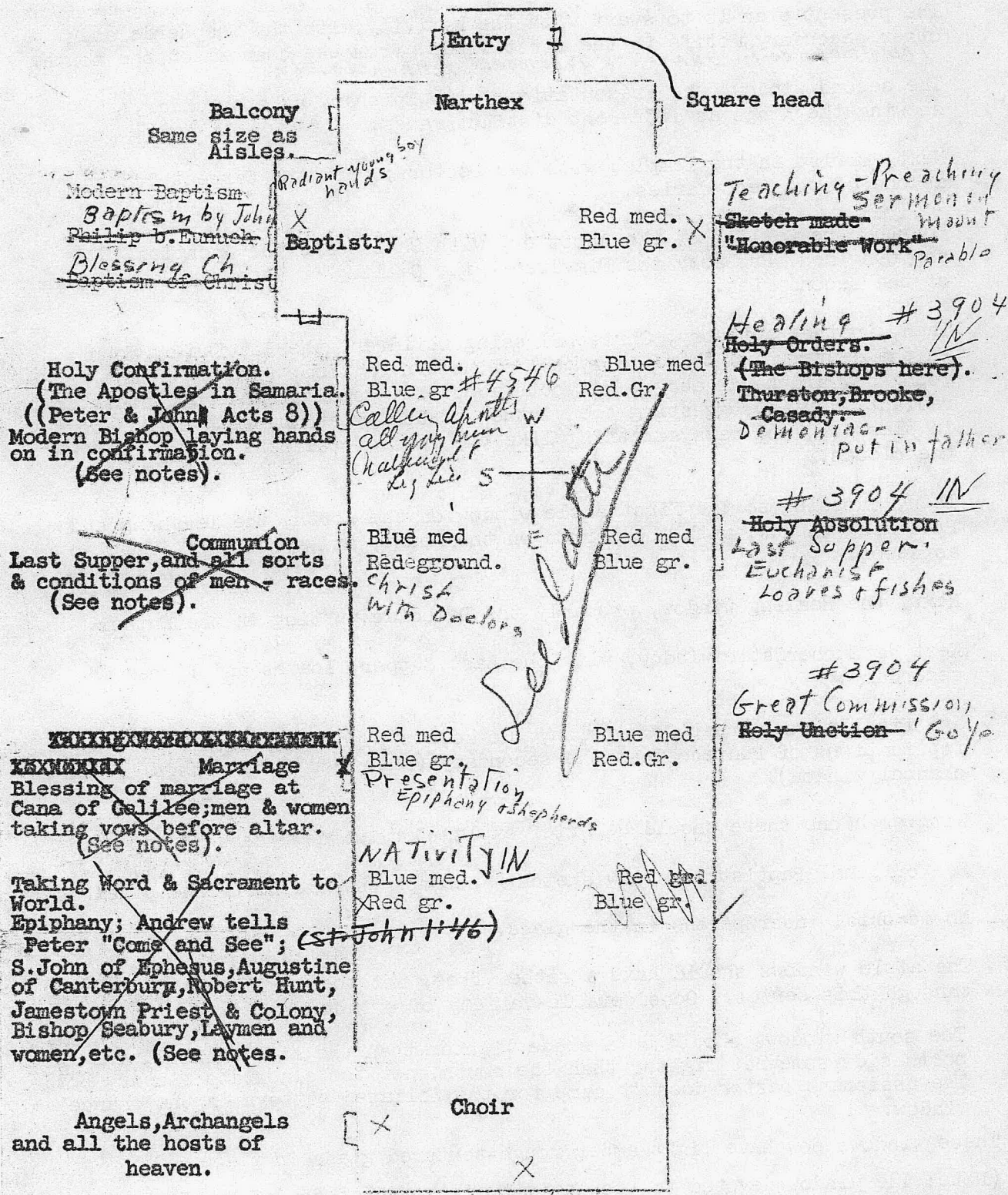
The south windows should be a shade lighter than the side chancel, and the north side somewhat lighter than the south, not too elaborate flowery borders. The assistant pastor doesn't care for the foliated pattern in the chancel window.

These windows now have light amber rough-textured glass in place.

(Note: The window devoted to the Nativity is somewhat shaded by the wing of the building. Otherwise they all have clear light.)

The south windows should be a shade lighter than the side chancel, and the north side somewhat lighter than the south.

3904



Luba

Dear :

We have now completed the color sketches for the four north windows, and are sending them to you herewith.

Proceeding from the entrance toward the chancel, #4556 the first is devoted to Our Lord as Teacher and Preacher, with the Sermon on the Mount as the dominant central theme. Our Lord is surrounded by eager listeners as He expounds the way of true Christian life. The Ten Commandments suggest His comparison of the Old and New Law. "I am not come to destroy but to fulfill". The suggested text reads: "He taught them as one having authority" (Saint Matthew 7:29). Eight stars through the blue field symbolize the Beatitudes.

Above are symbols of three great parables with which Our Lord illustrated His teaching, - the Good Samaritan, the Sower, and the Prodigal Son.

Another incident in Our Lord's teaching ministry is represented below as He taught from the ship at the seaside. It was here that he gave the Parable of the Sower, symbolized at the top.

The next is the Healing Window. The central theme is the Healing of the Impotent Man at the Pool of Bethesda. The angel troubles the waters while Our Lord commands the man "Take up thy bed and walk". The sheep identify the pool at the sheep market.

Above is the Healing of the Lunatic Child, "Lord have mercy on my son". Smaller medallions suggest Healing of a Leper and of the Two Blind Men.

In the base is the ^{Healing} ~~Raising of Jairus' Daughter~~ with the mother and father at one side, and Peter, James and John nearby. the Syrophenecian Woman's Daughter. The Woman kneels, asking Our Lord's help. The daughter is in bed at home. The Devil leaves her, being exorcized by Christ. Near Our Lord are a group of His Disciples. The water suggests their presence. or The next is the Eucharistic Window, with the Last Supper as the central theme. Our Lord stands with bread and wine, while the Apostles at table are grouped around Him. The suggested text is, "This is my body, this is my blood."

Above is the Supper at Emmaus, with symbols of wheat and grapes. The vine continues to outline the medallions.

Below is Feeding of the Five Thousand, with the young boy and his five loaves and two fishes.

The final window is devoted to the Great Commission. Our Lord sends forth His disciples. The text: "Go ye into all the world and preach the Gospel to every creature."

Above is the Resurrection, with Our Lord bearing the cruciform banner of victory, and the sleeping soldiers at either side.

Below, Jesus appears to Mary Magdalene in the Garden, with the angel at the tomb nearby.

XX Include a dog in proph. scene Wm. Paul MR7/28

In the design for the second window on the south, - the Christ Child is in the arms of Mary, being offered to Simeon. XX

Our Lord is now seated, in the third window, in a receptive attitude, with the text, - "Sitting in the midst of the doctors, both hearing them and asking them questions." In the upper medallion the Christ Child plays with a lamb, with the young Saint John the Baptist as His companion, according to an ancient legend.

In the fourth window from the chancel Our Lord bends forward, reaching out with both hands toward the disciples.

XX You can be sure we will follow your suggestion for the small upper right medallion in the Healing window (second north), representing Our Lord Healing the Blind Man and touching him.

3904

May 10, 1961

Mr. H. L. Born
Born Engineering Company
Box 102
Tulsa, Oklahoma

Dear Mr. Born:

We have completed our study of the designs for the south windows of Saint John's. The north ones are pretty well planned, but we think it may be best to send you this group now, so that we may have your reactions and those of Dr. Vruwink before completing the others.

#4485
As planned, the first window from the chancel is devoted to the Nativity, with the Blessed Mother kneeling before the Christ Child in the manger.

The Star of Bethlehem sheds its rays on Him, from the Heavenly Hosts above.

The shepherds are grouped below with the text, - "For unto you is born this day in the City of David a Saviour which is Christ the Lord." This can be very much simpler if you wish, but it designs well in this manner.

Below is the Annunciation, with the Angel Gabriel appearing to the Blessed Virgin at prayer.

See data revision #4531
The second window is devoted to the Presentation in the Temple, with the Blessed Virgin and the ancient Simeon holding the Christ Child.

Saint Joseph kneels below with the offering of Doves, and Anna the Prophetess, stands at one side with her prophetic scroll.

The text is, - "A light to lighten the gentiles and the glory of thy people Israel."

Above is a symbol of the Flight into Egypt, with Saint Joseph, the palm tree and pyramids. Epiphany is represented below, with the Kings of different races.

#4541
The third window is devoted to the Boy Christ in the Temple conversing with the Doctors.

See revision
The text reads, - "All that heard him were astonished at his understanding and answers."

The insert represents Joseph and Mary returning to find Him.

Above, John the Baptist proclaims the One to come after. Below, the young Christ works with Saint Joseph in the carpenter shop.

#4546
The fourth window is devoted to the Calling of the Apostles. Our Lord stands on the shore beckoning to Peter and Andrew, James and John, in their boats drawing the nets.

see revision
The text reads, - "Come ye after me and I will make you fishers of men." The insert represents Saint Matthew sitting at the receipt of customs.

At the top, Philip finds Nathanael and brings him to Jesus. Near them are Angels ascending and descending. At the base, Our Lord changes water to wine at the Marriage feast in Cana.

The windows are designed in a rather free arrangement rather than a uniform pattern, but with sufficient unity to insure over-all harmony. These will be developed in a somewhat deeper key than those on the opposite side.

We feel these designs will complement and enhance the present windows to excellent purpose, and we are eager to continue the lovely and significant enrichment of your distinguished church.

XX
Mr. Born writes: "The Presentation of Christ in the Temple - St. Simeon should be less rigid. Every other figure is flowing. He could be bending forward. Also he is grabbing at the Child awkwardly. Better to have him gracefully reaching out for the Child without touching Him."

In the Presentation window, Saint Simeon's position has been changed to bend forward reaching for the Child. Here again, the Child's left hand might be extended toward Simeon, but we rather like the gesture as it is.

Oct. 26, 1961: In the presentation window "the position of St. Simeon still seems to be somewhat stiff and rigid. His right hand is turned in an awkward position and seems to stiffen his whole figure" (Represent St. Simeon in a more flowing attitude, remedying the awkward position of his right hand).

IMPORTANT: Mr. Born writes: "The Nativity window on the south is very beautiful. However, we would like to point out that this window tends to let a considerable amount of light come through, which is all right because of its location, but we do not believe this would be desirable for the other windows on the south side. We have a considerable period of sunlight and it is our considered opinion that if the other windows on the south side would permit as much light to pass through, this would become a rather intolerable situation..." (BE SURE TO DEEPEN THE PALETTE AND TEXTURE OF THESE SOUTH WINDOWS TO TAKE CARE OF THE STRONG LIGHT.)